

"The Necessary Friction of the Machine"

Sept / Oct 2009



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“The Necessary Friction of the Machine”

Sept / Oct 2009

“Dan Price is a Chicago based sculptor whose idea-based works combine sculpture, performance and experimental documentary practice. Price has worked for several design firms including NODESIGN in New Orleans and The Glass Project in Jamestown, Rhode Island. Currently he holds a faculty position in the Department of Sculpture at the School of the Art Institute of Chicago. Price has exhibited his work at Triple Candie Gallery and White Columns Gallery of New York City, and the Rhode Island School of Design Art Museum in Providence, RI.

For the installation *The Necessary Friction of the Machine*, Price plans to transform the gallery space at 2739 Edwin into a production facility, employing four General Motors assembly line workers to create a paper sculpture based on their drawings. The worker's stories and impressions, recalled from years on the assembly line, become the iconography for the sculpture while the structure of the automobile assembly line becomes a model for artistic collaboration .”

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“Flexing Muscles”

April / May 2011

“Flexing Muscles is a video exhibition by photographer, filmmaker and wrestler Charles Fairbanks. The exhibition features material shot in Mexico City and Chiapas, where Fairbanks learned the art of Lucha Libre (Mexico's acrobatic masked wrestling) and got to know many active and former participants. Fighting as El Gato Tuerto (The One-Eyed Cat), and sometimes filming with a camera built into his mask, the artist combines material filmed inside and outside the arena to capture the sensual experience of this physical drama and create a nuanced and reflective examination of how Lucha Libre's exaggerated postures relate to the texture and toil of everyday life.”

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“Turn”

March/April 2011

“Installation artist Marcelyn Bennett-Carpenter draws on an artistic philosophy of participation to transform large spaces into environments that externalize her personal vision and experience of beauty: tactile, active and physiological. For the show “Turn” Bennett-Carpenter utilizes highly flexible material to re-imagine the former Mattress Factory at 2739 Edwin into an impressive kinetic environment that has the potential to both challenge and engage.

Bennett-Carpenter completed degrees in both Philosophy and Art before graduating from the Fiber department at Cranbrook. Currently she is artist-in-residence and instructor in the weaving and fiber studio at Cranbrook Kingswood. Her artistic practice has been diverse including the establishment of a weaving studio in Burkino Faso and object and installation based work in both galleries and non-traditional spaces. ”

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“T(H)READ”

July 2012

“Zimbabwean artist Nontsikelelo Mutiti starts from the viewpoint of the cultural outsider to traverse personal and societal boundaries between the ordinary and the exotic. Working from seemingly mundane source material she uses a distinctive lightness of touch to show both its underlying cultural complexity and its latent potential for revealing the magic of the everyday. For the show “T(H)READ” she plans to combine material from her ongoing archive of hairstyles and hair-related projects with work inspired by a short pre-show engagement with the city of Hamtramck..”



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“Unthinkable”

Artifacts from the collection of Lorraine
and Fredy Perlman

April 2012

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“Unthinkable”

Artifacts from the collection of Lorraine
and Fredy Perlman

April 2012

“This show will display posters, books and other artifacts from the collection of Lorraine and Fredy Perlman prior to their donation to the Labadie Collection at the University of Michigan. Major periods and events represented include the May 1968 Uprising in Paris, the operation from 1969-1980 of the Detroit Printing Co-op, the translation and subsequent publication of the first English version of Guy Debord’s classic Situationist text “The Society of the Spectacle”, the substantial catalog of publications from the Perlmans’ Black & Red press and the immense research undertaken by Fredy Perlman for his epic historical works “Against His-Story” and “The Strait”. In broad terms the material plots a similar path to the journey of Fredy Perlman, an influential thinker and printer based in Detroit from 1969 to his untimely death in 1985.

The Paris of 1968, that brief moment when, “for the first time, and by way of paths that are still now very poorly understood, critical thinking rejoined practice”, deeply affected Fredy Perlman and provided him with a constant reference point in his lifelong quest for social change. The Detroit Printing Co-op provided a collaborative project where political goals, the dissemination of ideas, and the craft and labor of printing could be practiced simultaneously. This show will provide a unique opportunity to view the printed legacy of that era and question whether that moment and the social change that Perlman sought are unthinkable”

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“How is your school”

April 2013

“Since an ideal of universal education was endorsed within the democratic movement that built nation states, education has been promoted and experienced as both emancipatory and regulatory.”

Felicity Allen

“How is your School?” is a gallery-based discussion on the philosophies and implementations of and the obstacles to education as an emancipatory project. It will consider the fundamental viewpoints of active educators and projects in the city alongside historical precedents such as the Detroit Modern School (1914-18), free schools such as the Detroit Children’s School (1971-79) and the origins of Afro-centric schooling in Detroit.

For the duration of the show, 2739 Edwin has been modified by LaVern Homan, Kathleen Rashid and Elizabeth Sutton to re-invent the gallery as a space that encourages encounters, communication and learning. Over the period of the show, material will be collected to document the discussions that take place and their pedagogical underpinnings. All are welcome to contribute.”

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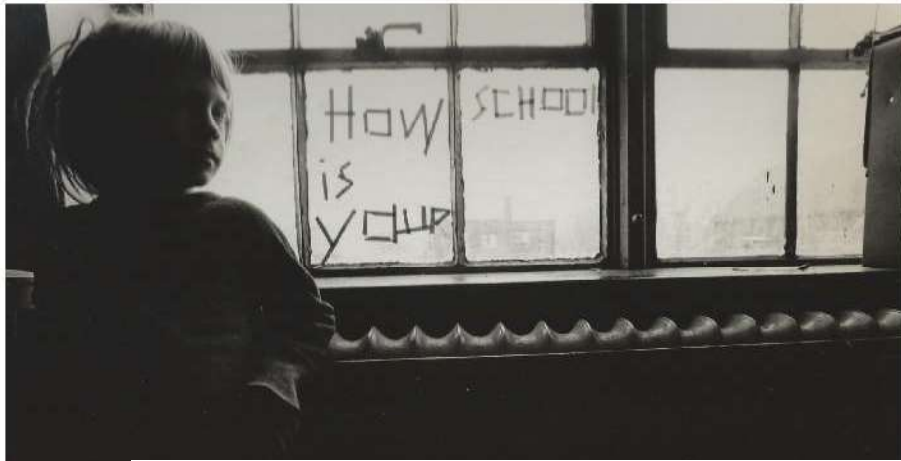
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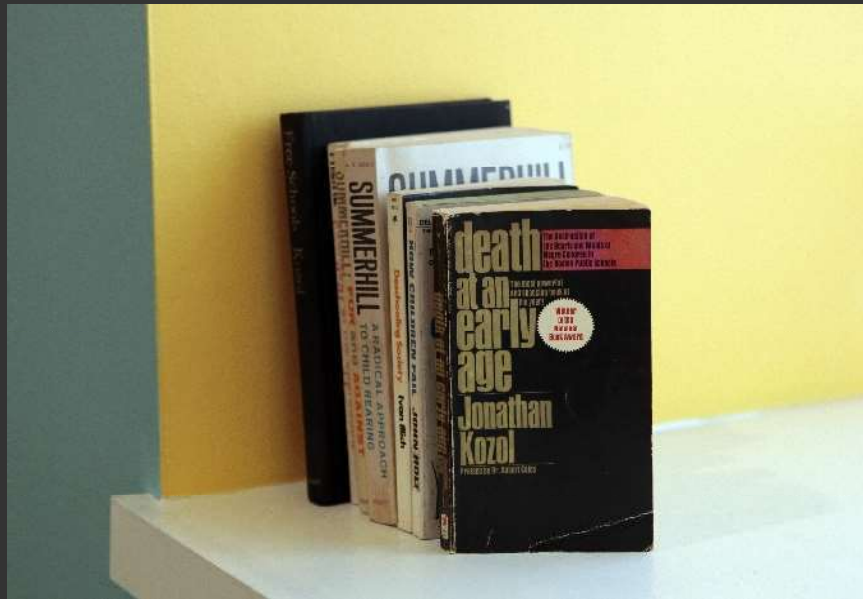
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“Factory Setting : the space of labor”

Aug / Sept 2013

“In *“Factory Setting: the space of labor”* Tsz Yan Ng plans to install a room-height loom and over the duration of the show weave a large scale blended photographic image of the spaces and activities of a clothing factory she is very familiar with. Tsz Yan will be weaving in the gallery during regular opening hours and visitors are welcome to engage the artist and view the labor and processes required to create the final textile image. The weaving will end at 6pm on September 7th at the start of the closing reception.”

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“nothing that I saw prepared me for the impact of the finished piece, which dominated the generous gallery space, literally radiating the Herculean effort that went into its making. Tn’s piece, ultimately, calls into question the price of the labor involved in the global economy, and the piece is staggering even to those who failed to witness her work in progress

Though the process of creation was a major aspect of the piece, the finished work will be woefully underserved if it does not find a new home following its incipient de-installation; one hopes a work so topical, astonishingly executed, and intensively detailed finds another venue, where even more people can bear witness to it.”

“One labor’s end for Tsz Yan Ng “ rsharp, Knight Arts Blog, Sept 10 2013

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“Natural Life”

Aug / Sept 2013

“Natural Life is an experimental documentary produced and directed by Tirtza Even alongside the legal efforts of the Law Offices of Deborah LaBelle.

The project challenges inequities in the juvenile justice system by depicting the stories of several youths who received the most severe sentence available for convicted adults--being sentenced to die in prison (i.e. given a sentence of "natural life" or "life without parole"). These stories are presented against the overlapping contexts of social bias, neglect, apprehension and alienation.

In this show, the documentary will be shown as a multi-channel video in the context of an installation designed by Ivan Martine”

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“Steve has created around him a community of artists and art lovers that resembles nothing I have known before I met him, or since. His own endless and probing curiosity, his profound reservoir of knowledge and rich insight, sparks an in-depth conversation that reverberates in the shows he initiates and curates. As an artist, that is what you dream of: a dialogue that doesn’t leave un-attended any aspect of the work you produced, whether political, social, personal, material, technical or formal. Steve takes on the challenge of a curator with an unparalleled sense of responsibility towards the work, the thought behind it and its intent, as well towards the artists he invites. He investigates, uncovers and researches the art and its context; is there for every level of the show’s assembly and display, and then again, stirs and provokes a public dialogue that resonates with the respect, depth and investment he exemplified. The people who gravitate to his events and form the community he generates, follow his cue and engage in a conversation that is always also a beginning for -- and a sign of -- a commitment echoing his own, to larger urgent social and political as well as artistic concerns.”

Tirtza Even, film-maker and Associate Professor,
The School of the Art Institute of Chicago

2014

from all sides
until something else comes along

2013

“ ”
,

Natural Life

Factory Setting: the place of labor

Let's Don't Take No Chance

How is Your School?

2012

Drifting Towards Consequence

From Here On Out

To Arrive Where We Started

T(H)READ

Unthinkable

2011

Lay of the Land

Water/Rock/Wood

Prime Candidates

Turn

2010

About Time

Swim Lane

Exile and Utopia

Flexing Muscles

Ron Hayward

'jide Aje

2009

The Necessary Friction of the Machine

Walking Distance

Wally Shoup and Robert Bailey

Once A Wall, or Ripple Remains

2008

Frank English and Clinton Snider

Access and Closure

Hasan Abdur-Rassaq and Eric Froh

Kathleen Rashid: Paintings 1979-2008



December 2013



In-progress, June
2014

9338 Campau, interior build-out of gallery

9338 Campau



Opening August 2014 – Saffell Gardner / “Until Something Else Comes Along”

“from all sides”

Oct / Nov 2014



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“from all sides”

Oct / Nov 2014

from all sides is what architects/sociologists sometimes call a “working memorial” - a memorial intended to bring memories of the past to the surface in order to address issues of the present.

A collaboration with writer Marsha Music, and based on her remarkable autobiographical essay “The Kidnapped Children of Detroit”, it is a gallery-based discussion of race relations in the city and the corresponding traumatic population shifts of the last 60 years.

Centered on a modifiable and extensible installation – ***not invisible*** - it invites participation from both old and new residents of the city, and manages to transcend the standard narratives of blame and development without sacrificing the need to address historic injustices. It suggests the need for atonement between the city and suburbs, and for mutual respect between old and new residents.”



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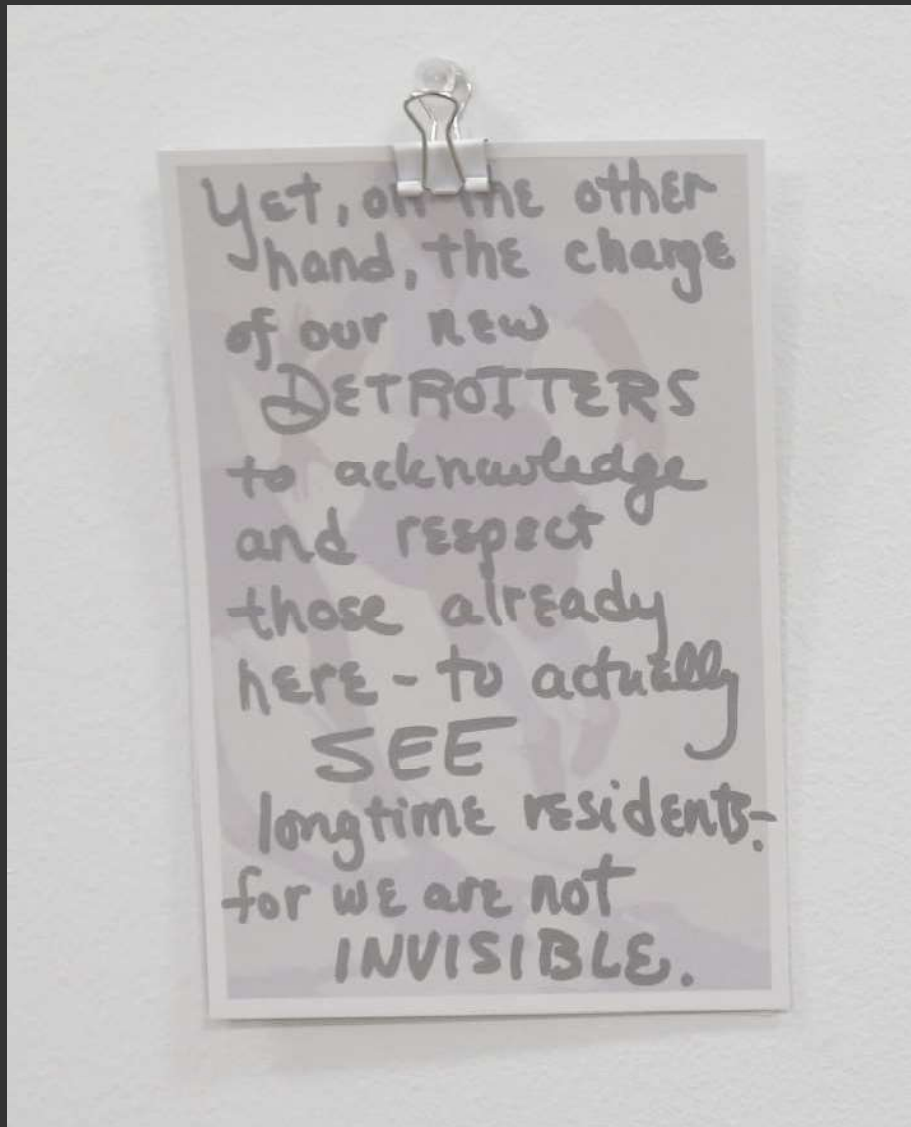
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The place where things happen for the second time *April 2015*

In this exhibition and discussion series, artists and thinkers from different disciplines will examine the psychological, ethical, and political dimensions of art's potential to invoke memories of the past. Touching on issues such as trauma, oral history, collective memory, nostalgia, and the almost forgotten, it aims to illustrate memory's unstable, manipulable and elusive qualities, alongside the immense power it exerts on us personally and collectively.

Discussion Series : Memory and the State of the City

In this series of discussions we will examine the relationship between memory and the state of Detroit from a psychological, historical and societal perspective.

Sat April 4, 5pm: psychologist and psychoanalyst **Richard Raubolt** will talk about his embryonic research into the relationship between psychic aphasia of "unknown" traumas and the physical environment of the city, as it plays out in the memory of current and former citizens of Detroit.

Weds April 15, 7pm: artist and documentarian **Kate Levy** will talk about her project to map the deindustrialization of Detroit through the history of industrial auctions from the 1950's onwards. The project has a personal dimension for Levy since her family built a significant global business as the predominant auction house in the city. She uses her project to examine the collective memory of de-industrialization alongside specific family memories.

Weds April 22, 7pm: sociologist **Martin Murray** will talk about the social construction and impact of collective memory, and the political, practical and ethical dimensions of dealing with the remembrance of a painful and unjust past. The discussion will use Martin's extensive research on

2015

Essay'd I

Listener

→ **The Place Where Things Happen
for the Second Time**

Frank Pahl: new suites and themes

Essay'd II

Tensions

Essay'd III

The Fate of the Machinery

The Visibility of Labor

Tricknology



The Fate of the Machinery

Sept / Oct 2015

Over the past year, artist and documentarian Kate Levy has been mapping the deindustrialization of Detroit through the history of industrial auctions from 1955 to 1999. The project has a personal dimension for Levy since her family built a significant global business as the predominant industrial auction house in the city. In this role they worked with companies to liquidate outdated assets that ranged from primary manufacturing equipment to the contents of retail stores. Levy is acutely aware that the wealth generated from these activities enabled her to pursue an education, and hence a career, in the arts.

During her month-long residency at 9338 Campau, Levy will construct a “working memorial” — researching the many auctions that her family’s business conducted during its fifty years in existence. Through this exercise, Levy seeks to understand her family’s relationship to deindustrialization and her own role in Detroit’s economic trajectory. During the residency, Levy will utilize the gallery as an open work space, and intends to facilitate panel discussions, reading groups, interviews and performances.

2015

Essay'd I

Listener

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Frank Pahl: new suites and themes

Essay'd II

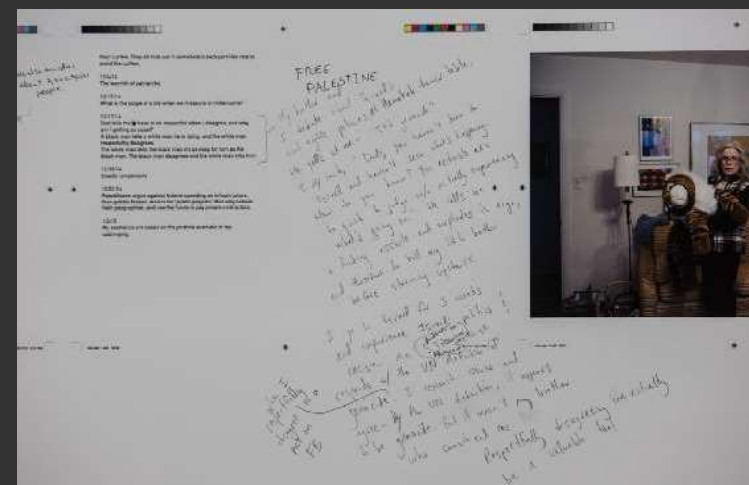
Tensions

Essay'd III

The Fate of the Machinery

The Visibility of Labor

Tricknology



The Visibility of Labor

Oct / Nov 2015

“The Visibility of Labor” is the latest of a series of installations by Tsz Yan Ng that consider issues of labor in global textile manufacturing through a long-term relationship with Lafayette 148 New York, a New York-based fashion label with a manufacturing facility in Shantou, China.

More specifically it asks the question of how many pairs of hands go into the design and manufacture of a single garment? By focusing on a basic black sheath dress, and by capturing the hands of the workers in New York and China who “touch” the product as it moves from design through to R+D, and from production to shipping, the project attempts to make tangible the invisible labor that underlies what appears to the North American consumer in commodity form.

The resulting series of hands represent not only the breadth and complexity of the process, but also, through their cuts, callouses and folds, talk to lifetimes of work, and through their gestures (decided by the workers themselves) express the many unique moments of enacted labor that go into the manufacture of even a fairly simple garment.

The installation will take place in 9338 Campau, an architect-designed gallery in a former clothing store on a busy shopping strip that still contains numerous other clothing shops. By placing part of the project in the gallery window, we invite passers-by to contemplate the hidden labor in clothing, and by extension, to consider broader socio-economic and political issues.

2015

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Listener

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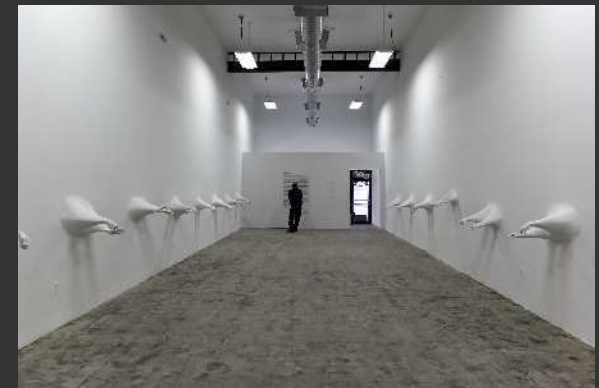
Tensions

Essay'd III

The Fate of the Machinery

→ The Visibility of Labor

Tricknology



lifework April 2015

In “lifework,” artists Eli Gold and Melanie Manos present individual performances with somewhat overlapping themes of work, life, struggle, and the body. The separate projects were created neither collaboratively, nor in isolation from each other, but rather in a spirit of each artist getting to learn something of the others work through working with the other. Temperamentally, the performances are likely to be very different: Gold's beautifully simple, and austere constructed, work challenging the limits of what could reasonably be considered a day's work, and Manos's more cinematic and humor-inflected approach subversively questioning ongoing gender bias in the workplace; or as she says on her website, “the m/f wage gap, still?” Ultimately, though, what might unite the two artists is the total honesty with which they approach their performances, and their belief in performance's ability to ask fundamental questions of themselves and the audience.

2016

Essay'd IV

lifework

Essay'd V

The Art of Finding Common
Ground

Barriers

All the woo in the world

Righted

Fredy Perlman and the Detroit Print
Co-op

2017

America's Endangered Coast

We don't all live under the same sky



The Art of Finding Common Ground

May/June 2016

"The Art of Finding Common Ground" is an exhibition about exhibition making. In constructing it we will create a collection of exhibitions that could be made but probably never will, display maquettes of exhibitions that have been made, and talk about fundamental topics such as the audience and the psychology of the exhibition space. The premise of the show is that exhibition making is a series of negotiations, including those that take place between the conceptual boundaries of the exhibition and the conceptual basis of the exhibited work, between the conceptual boundaries of the exhibition and the interests of the potential audience(s), between the exhibition and other bodies of knowledge, and between the exhibited work and the exhibition space. The show will work on the basis that these negotiations are generative not reductive.

2016

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lifework

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Barriers July 2016

In *Barriers*, acclaimed film and video maker Oren Goldenberg will create a series of physical obstructions which the gallery visitor may choose to negotiate as an individual, with others, or not at all. Working in wood, wire, string, sand, yarn, cloth and mirror, Goldenberg will step outside of his traditional medium, but continue his ongoing interest in the potential for catharsis and transformation at the boundary between art and viewer. As part of the show, Goldenberg plans to hold a corporate training exercise (which all are welcome to participate in), and a climactic public de-installation and dance party

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Fredy Perlman and the Detroit Print Co-op

July 2016

In “Fredy Perlman and the Detroit Printing Co-op,” cultural researchers Maia Asshaq and Danielle Aubert plan to collect publications printed at the Detroit Printing Co-op during its existence from 1970 to 1980. Significant titles published during this period include the first English translation of Guy Debord’s *Society of the Spectacle*, many issues of *Radical America*, and *The Political Thought of James Forman* (Black Star Press). More specifically, the exhibition will examine the graphical work of Fredy Perlman. Perlman is best known as a writer and thinker, but had an interest in printing and bookmaking which led him to experiment with collage and typography of surprising originality and complexity. Based at the gallery, but engaging in discussion with the broader community, Asshaq and Aubert plan to use the period of the show to both research specific topics from the era, and investigate more general questions on the interrelationships between vernacular graphic design, available printing facilities, and the culture of the time.

2016

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lifework

Essay'd V

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2017

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America's Endangered Coast

Mar 2017

John Ganis's long-term project "America's Endangered Coasts" is a pioneering and thought-provoking photographic survey of coastal areas of the Atlantic and Gulf Coasts of the United States that are threatened by rising sea levels. Climate change science often presents itself to the public as a procession of numbers (parts per million CO₂, global surface temperature rise, and so on), and physical mechanisms (the greenhouse effect, melting of the polar ice-caps, etc.). Terrifying as the implications of these measurements and predictions are, they have not been sufficient to tip public opinion over into an overwhelming call for action. As the distinguished climatologist James E. Hansen states in the opening line of his essay for Ganis's book - "Somehow scientists cannot make the public understand the slow motion tragedy that is unfolding." Ganis's highly detailed, but rarely spectacular, images are each pointedly accompanied by the site's elevation above sea-level. In this way he creates a shared numeric basis with the science of sea level rise. But Ganis's photos also look in a different direction; by focusing on, as he says, "the unsustainable and seemingly endless development of barrier islands and other fragile coastal environments", they "underscore the absurdity of our current state of denial when it comes to climate change and sea level rise." The exhibition "America's Endangered Coasts," is, of course, centered on the art of John Ganis's photography. But like Ganis's project, it will similarly look out in two directions - to the science of climate change and the physical consequences it predicts for coastal areas, and to the social and psychological mechanisms that sustain our current state of denial with respect to the environment.

2016

Essay'd IV

lifework

Essay'd V

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Barriers

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2017

➡ America's Endangered Coast

We don't all live under the same sky



We don't all live under the same sky *April 2017*

2017

America's Endangered Coast
We don't all live under the same sky



This exhibition presents new art and writing from the Writer's Block, a growing collective and movement which, animated by creativity, supports personal and political transformations inside Michigan prisons. The focus, inevitably, is on the human tragedy and social injustice that is the prison industrial complex. The artists are almost all serving very long prison sentences, and many are Juvenile Lifers — juveniles sentenced as adults and incarcerated for life without chance of parole. The visions presented recall a history of silencing, discrimination, isolation and death, and they tell of limitations that continue to suffocate a fuller range of human expression. The artists in the show are not just providing the content of the show, but have been actively involved in creating its meaning. Their message is that mass incarceration in America affects everyone in one way or another, and their intention is to allow the public to see and hear from real people inside the fences, and behind the walls, — to “humanize the numbers.”

